

THE ART INSTITUTE OF CHICAGO **Quarterly**

Fatherly Discipline, 1855-58, Honoré Daumier. Pen and ink and grey wash over black crayon



Leda, 1924, by Constantin Brancusi. Marble on plaster base, 26" x 19". Bequest of Katherine S. Dreier



NEW SCULPTURE AT THE ART INSTITUTE

The Art Institute, celebrated for its nineteenth century and modern painting collection, has lacked important corollary sculpture. Two causes possibly account for this: architectural inadequacies in the building and a tendency on the part of Chicago collectors to prefer paintings to sculpture. Now, with plans already materializing for interior reconstruction of the museum, a sympathetic setting for sculpture will become one of the first prerequisites. In the meantime several generous donors have recently given the Art Institute notable examples of modern sculpture and these, augmented by occasional purchases, will, it is hoped, form the nucleus for a serious and comprehensive collection.

A gift of importance is the famous marble carving of Leda by the Rumanian artist, Constantin Brancusi. The sculpture is a bequest from the estate of Katherine Dreier who will long be remembered for her astute championship of twentieth century art. Because the Art Institute has never owned a major work by Brancusi, who is sometimes considered the most distinguished sculptor living today, this acquisition is doubly welcome. Dated 1924, the Art Institute's Leda is one of a series which the artist started two years earlier, executing it in both metal and stone with only minor and subtle variations. Poised on a large circular base, the sculpture becomes a

distillation of bird and female, a compact symbol of the Leda theme. Brancusi, who is now seventy-seven years old, still considers Leda one of his masterpieces. In his Paris studio a polished metal version mounted on a slowly rotating motor entrances the artist no less than his occasional visitor. Rumor has it that he is so enamored he refuses to part with this radiant creature.

One of the favorite pieces in the large exhibition of modern sculpture held at the Art Institute last season was a mobile called Streetcar by Alexander Calder. This sheet metal, brass and wire construction which so delighted the Chicago public has been given to the museum by Mr. and Mrs. Samuel A. Marx and will shortly be installed, now that the exhibition has closed in New York. Calder, responsible for making the term *mobile* a household word, is perhaps the most internationally recognized living American artist. Though his imitators are legion, none of them has ever achieved the exquisite relationship of nature and machinery which distinguishes his perfectly balanced constructions. Recently Calder has been experimenting with the element of sound, incorporating gongs into his moving compositions. Particularly successful is Streetcar, a suspended mobile which combines motion and sound with brilliant ingenuity.



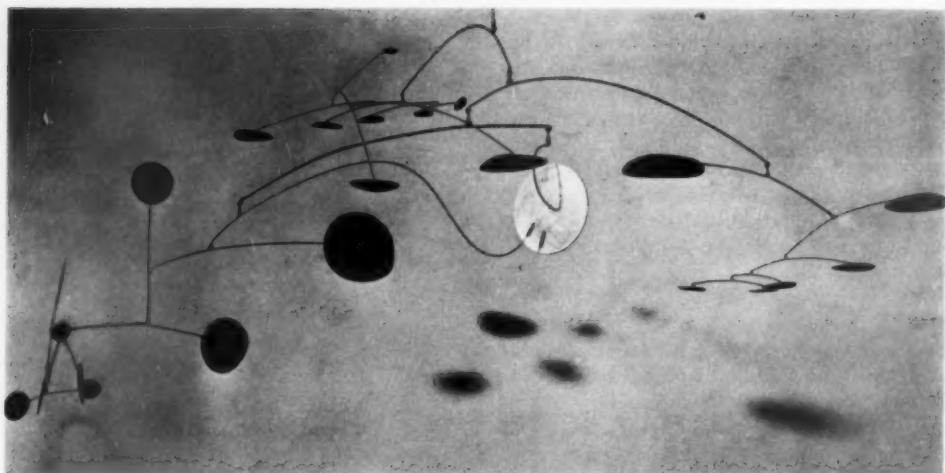
A steel sculpture called Tanktotem I Pouring by David Smith is the generous gift of Mr. and Mrs. Jay Steinberg in memory of Mrs. Steinberg's father, Maurice Kallis. This austere and uncompromising metal construction is peculiarly American, recalling at once a native farm machine and the growing plant it nurtures. Like Brancusi and Calder, Smith is more concerned with symbols than with direct physical resemblances. But all three artists are dependent on nature, in each case implying overtones of double meaning. Of the three, David Smith is the youngest. He was born in Indiana forty-seven years ago and now lives at Bolton Landing, New York. Both he and Calder are representative of the present trend toward metal construction, but Smith has undoubtedly been more influenced by the late Spanish artist, Julio Gonzalez. Though he is technically indebted to this European sculptor, his content derives from indigenous American experiences. For Smith, at heart a welder, turns forged metal shapes of iron and steel into open designs which invariably grow out of his own environment.

Very different are two pieces of sculpture recently purchased by the museum: Penelope by Emile Antoine Bourdelle and a polychrome ceramic by Fernand Léger. The first is not a stranger to Chicagoans for it was lent to the Art Institute ten years ago by Mrs. Hugh de Boyedon whose husband was a pupil of Bourdelle. Though Penelope has been on view

Penelope, 1911, by Emile Antoine Bourdelle. Bronze, 26" high. Simeon B. Williams Fund

Tanktotem I Pouring, 1952, by David Smith. Steel,
7'6" x 3'3". Gift of Mr. and Mrs. Jay Z. Steinberg in
memory of Mrs. Steinberg's father, Maurice Kallis





*Streetcar, 1951, by Alexander Calder. Sheet metal, brass and wire mobile, 9' 8" long
Gift of Mr. and Mrs. Samuel A. Marx*

frequently during these years, it was only a few months ago that the figure entered the permanent collection of the museum. Bourdelle, who died in 1926, is best known during his early years as a disciple of Rodin and during his later years as a sculptor of over-heroic monuments. Too often some of his best work, produced between these extremes, is overlooked. Typical is Penelope, executed in 1911 and representative of the artist's least advertised and possibly most serious period. From about 1904 until 1914 he concentrated on small single figures or groups, frequently related to Greek mythology. Obviously, Penelope is the incorruptible wife of Ulysses, the image of fidelity who waits with patient resignation. The classic drapery has been appropriately distorted to emphasize solidity and permanence. Bourdelle conceived this figure as early as 1905, making a number of replicas in stone and bronze. The Art Institute's Penelope is the first cast from the final version.

In recent years the French painter Léger has been interested in ceramic sculpture, defining his three dimensional forms with the same flat brilliant color so frequently associated with his paintings. For the large retrospective exhibition of his work at the Art Institute last spring only one sculpture was invited and this the museum purchased before the show opened. Conceived as a model for a public monument, it grew out of a painting Léger made ten years earlier in 1941. The interlocking shapes, separated by the artist's characteristic blazing color, are played against irregular open areas, emphasizing again the importance of space in modern sculpture. Léger no less than Calder and Smith relates his forms to surrounding voids. And his shapes, like theirs, also derive from the world of nature.

KATHARINE KUH

BOOKS ON RUSSIAN ART: THE BEQUEST OF ALFRED E. HAMILL

Many of the treasures in the Ryerson and Burnham Libraries have been acquired through generous friends. Recently the libraries have been enriched as a result of thoughtful planning by the late Alfred E. Hamill.

Mr. Hamill, a Trustee of The Art Institute of Chicago since 1926 and chairman for a number of years of the Committee on Libraries, was well-known as a connoisseur and collector of books. One of his many interests was obtaining publications, books, and periodicals on Russian art, primarily in Russian. They now fill a long-recognized gap in the Art Institute libraries.

The collection of more than 250 volumes formed by Mr. Hamill is not exhaustive in any one aspect but represents the finest books on the arts which have played a major role in Russian culture. Painting, architecture, ceramics, graphic arts, decoration and ornament, and arts of the theater are well-represented. The publications on painting range from the lavish four-volume set by Kondakov on Russian icons, through the splendid portfolio of reproductions with text by Benois, to unpretentious monographs on individual artists. The material on architecture is especially fine, ranging from the elaborate timber construction to the classical styles influenced by expatriate Italian, French, and British architects.

One of the items especially noteworthy intrinsically and for its rarity is the set of five volumes of text and seven folio volumes of plates edited by Rovinskii on Russian popular prints. Religion, history (one section contains biting satirical caricatures of the Napoleonic invasion of and retreat from Russia), mythology, and folk-tales are all illustrated by these gay, naive prints, which have been hand-colored by water color in vivid shades of orange, green, and purple.

Despite the intense and growing interest in ballet among Chicagoans, there has been no

easily accessible collection of such materials on the Russian ballet and theater as are now available in the Ryerson Library. Lavish publications contain color reproductions of costume and stage designs by famous artists.

Mr. Hamill took keen interest in choosing the fabrics, papers, and leathers which went into the bindings of his books. He had fine paper imprinted with a beautifully designed centaur, his personal collector's emblem.

These books express the thoughtful, meticulous, generous, warm personality of their donor, and form a living memorial to his deep interest in the Ryerson and Burnham Libraries.

Russkii narodnyi kartinki (Russian popular prints), St. Petersburg, 1881, by Dmitrii A. Rovinskii. Gift of Alfred E. Hamill



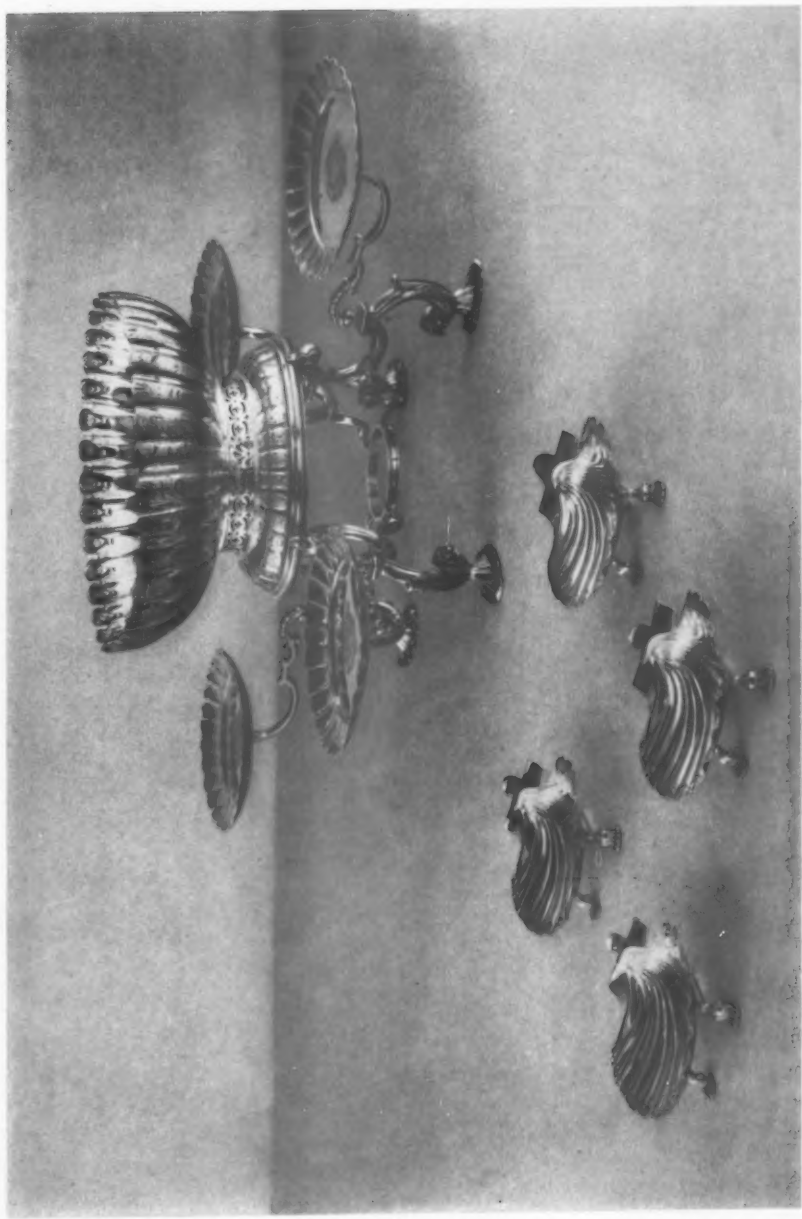
81-a.

RECENT PURCHASES AND GIFTS



The Goldweigher's Field, 1651, Rembrandt. Etching and drypoint. From the Clarence Buckingham Fund. According to an old tradition, this landscape represents a view from the country seat of the Receiver-General Jan Uytenbogaert who had been the sitter for Rembrandt's etching, The Goldweigher of 1639. This subject is one of the rarest of Rembrandt's prints, for good quality depends on the state of the delicate drypoint line on the original plate. This is a brilliant early impression on soft ivory-toned Japan paper

Silver epergne, 1755, Elizabeth Godfrey. Silver epergne with oval central bowl and eight small dishes to be used four at a time on the scrolled arms. From the Alice Kington Berg Collection. This was made for Thomas Pelham, 1st Earl of Chichester, and his wife, Anne, whose joint arms are engraved on the piece





The Four Evangelists, Alessandro Vittoria, 1525-1608. Terra cotta, painted to simulate bronze with traces of later gilding. From the Lucy Maud Buckingham Collection. These figures were probably intermediate studies for bronzes which were either destroyed or never carried out. They represent the artist's work at the height of his early maturity when he was still strongly under the influence of Jacopo Sansovino and directly or indirectly under that of Michelangelo



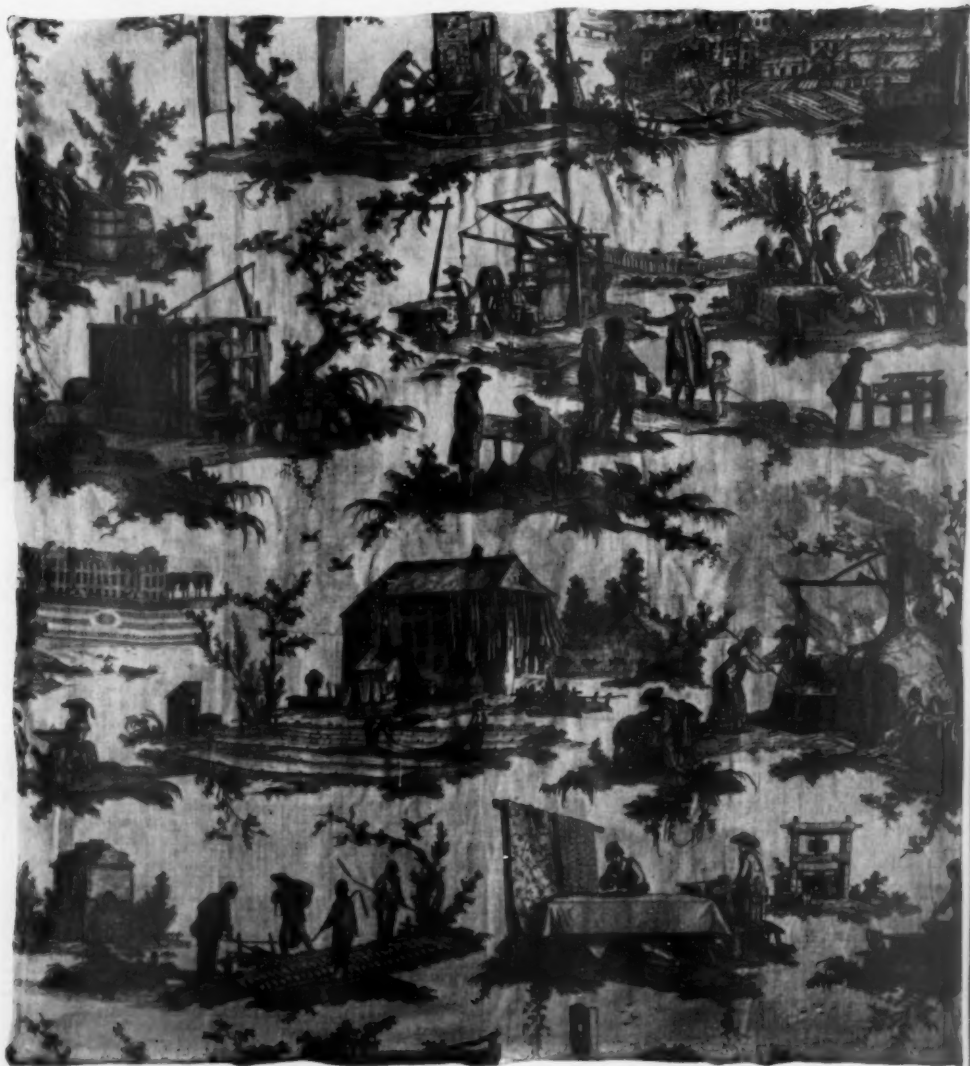


Head of Vengeance, 1804, Pierre-Paul Prud'hon. Black and white crayon and estompe. From the Arthur Heun Fund. This is one of the preparatory drawings for the large canvas, Justice and Divine Vengeance Pursuing Crime, which is now in the Louvre

The Drinkers, 1890, Vincent Van Gogh. From the Joseph Winterbotham Collection. This is one of Van Gogh's last paintings, produced in Auvers only a short time before his death and is based on a print by Daumier which depicts four different ages of man drinking



Le Travaux de la Manufacture, 1783, Jean Baptiste Huet. Printed cotton. Gift of Mrs. Potter Palmer. This rare example of Toile de Jouy, in addition to being a fine print of the early design style of Huet, is important because of its documentary value in the field of textile study



Gold
Japa
Clara
Japa
Saku
with
cal
chest



Golden Boy, ca. 1794, Utamaro. Japanese woodblock print. From the Clarence Buckingham Collection of Japanese Prints. The "Golden Boy," Sakata Kintaro, who was endowed with exceptional mental and physical strength, begs his mother for chestnuts

Exhibitions

57th Annual Exhibition by Artists of Chicago and Vicinity

This year an out-of-town jury selected the exhibition, a jury composed of Chicago artists made the prize awards. Drawings and prints will be shown in Gallery 11 in the Print Department.

East Wing Galleries: Through December 13

Sargent, Whistler and Mary Cassatt

The most brilliant examples of three of America's greatest artists with important loans from abroad including Whistler's *Mother* from the Louvre.

Galleries G52-G58: January 7-February 22

Lithographs by Pierre Bonnard

A survey of the lithographic work of this great French artist which includes many examples of his lithographs printed in color.

Gallery 16: Through November

Ceramics by Leon Gambetta Volkmar

A retrospective loan exhibition of the work of one of the leaders in the revival of the art of the studio potter in the United States.

Gallery G15: Through November

German Fifteenth Century Prints

An exhibition chosen to show rare examples and the exceptional quality to be found in the Institute's collection from this great period of engraving and woodcut. Memorable impressions of prints by Dürer, Schongauer, the Master E. S. and a group of early German woodcuts are shown here.

Gallery 17: Through November

Arnold Newman

One of New York's best known free-lance photographers.

Gallery 5B: Through January 1

Japanese Prints

A selection of woodcuts by leading artists of the Ukiyo-e School from the Clarence Buckingham Collection.

Gallery H5: November 20-January 3

Japanese Screens

Assembled from the Institute's collection, a small group of screen paintings dating from the eighteenth century.

Gallery H9: Through January 10

Henri Cartier-Bresson

First retrospective exhibition in the Middle West of the great master of the 35mm. camera.

Gallery 5B: January 15-March 1

Both Sides of American Art

An explanatory exhibition showing how American art borrows from foreign sources and then incorporates these influences into new and native forms.

Gallery of Art Interpretation: Indefinite

GOODMAN THEATRE

Members' Series

Permanent reservations for the seven remaining plays of the Series may still be made by application to the Box Office. The telephone number is CEntral 6-2337.

Title	Author	Opening night	Playing dates Evenings at 8:30	Early Curtain Tuesday at 7:30	Matinee Thursday at 2:30
DEATH OF A SALESMAN	Arthur Miller		Nov. 15, 18, 19, 20, 21	Nov. 17	Nov. 19
PHILADELPHIA STORY	Philip Barry	Fri., Dec. 4	Dec. 4, 5, 9, 10, 11, 12, 13, 16, 17, 18, 19	Dec. 8, 15	Dec. 17
ANNA CHRISTIE	Eugene O'Neill	Fri., Jan. 8	Jan. 8, 9, 13, 14, 15, 16, 17, 20, 21, 22, 23	Jan. 12, 19	Jan. 21

Children's Theatre

Title	Author	Opening day	Saturday at 2:30	Sunday at 3:00	Sat. A.M. at 10:30
CINDERELLA	Charlotte B. Chorpenning		Nov. 21, 28	Nov. 15, 22, 29	Nov. 28
FLIBBERTY-GIBBET	Chorpenning and Tully	Dec. 23 Wed. at 2:30	Jan. 2, 9, 16, 23, 30	Jan. 3, 10, 17, 24, 31	Jan. 30

There will be three mid-week special performances: Wednesday, December 23 at 2:30, Tuesday, December 29, and Wednesday, December 30.

The current play in this predominantly American series is Arthur Miller's powerful drama, *The Death of a Salesman*.

Philadelphia Story, a masterpiece of American comedy, will be presented beginning December 4. The author, Philip Barry, has written a long series of excellent popular comedies of which *Philadelphia Story* is typical.

In January the Theatre will feature *Anna Christie*, one of the most important plays by the outstanding American playwright, Eugene O'Neill, world-famous Nobel prize winner and one of today's leading dramatists in the contemporary theatre here and abroad.

Children's Theatre

Cinderella is the current play for children in a masterly dramatization by Charlotte B. Chorpenning. The famous story presents vividly beautiful *Cinderella*, the slipper, and the Godmother with her pumpkin coach.

Flibbertygibbet, the dramatization of a Scottish folktale, is the second production of the season in the Children's Theatre. *Flibbertygibbet* is a fairylike being who wants to belong to people, and the story depicts his difficulties in being accepted by them all. This play met with great success several seasons ago.

ACTIVITIES FOR MEMBERS

From November 15, 1953, through January 31, 1954

All lectures take place in Fullerton Hall unless otherwise indicated

MONDAY	November 16	November 23	November 30	December 7	December 14
11:00 A.M. Survey of Art	Chicago Show <i>Georgia Craven, East Wing Galleries</i>	Chicago Show <i>Georgia Craven, East Wing Galleries</i>	Chicago Show <i>Georgia Craven, East Wing Galleries</i>	20th Century Painting <i>Georgia Craven, Gallery 38</i>	20th Century Painting <i>Georgia Craven, Gallery 39</i>
11:55 A.M. The Key to Our Treasures	George Buehr Interviews the Artists <i>East Wing Galleries</i>	George Buehr Interviews the Artists <i>East Wing Galleries</i>	George Buehr Interviews the Artists <i>East Wing Galleries</i>	Miro Versus Mondrian <i>George Buehr, Gallery 38</i>	Gris Contra Braque <i>George Buehr, Gallery 39</i>
2:00 P.M. Art Problems in the Home	Techniques of Furnishing a Home <i>Addis Osborne</i>	Masterful Wrought Iron by Cyril Colnik <i>Dr. Watson</i>	Modern Classics in Living <i>Mrs. Patrick Alberg, Baldwin Kingrey, Inc.</i>	The Battle of Modern Styles <i>John C. Murphy, Watson and Boaler Inc.</i>	Arranging the Home for Christmas <i>Dr. Watson</i>
3:30 P.M. Gallery Promenade	Gallery Promenade	Gallery Promenade	Gallery Promenade	Gallery Promenade	Gallery Promenade
7:30 P.M. Art Problems in the Home	Technique of Furnishing a Home <i>Addis Osborne</i>	Masterful Wrought Iron by Cyril Colnik <i>Dr. Watson</i>	Modern Classics in Living <i>Mrs. Patrick Alberg, Baldwin Kingrey, Inc.</i>	The Battle of Modern Styles <i>John C. Murphy, Watson and Boaler Inc.</i>	Arranging the Home for Christmas <i>Dr. Watson</i>
TUESDAY	November 17	November 24	December 1	December 8	December 15
5:45 P.M. Adult Sketch Class <i>Mr. Osborne</i>	Adult Sketch Class	Adult Sketch Class	Adult Sketch Class	Adult Sketch Class	Adult Sketch Class
FRIDAY	November 20	November 27	December 4	December 11	December 18
10:00 A.M. Adult Sketch Class <i>Mr. Buehr</i>	Adult Sketch Class	NO PROGRAM	Adult Sketch Class	Adult Sketch Class	Adult Sketch Class
12:15 P.M. Current Exhibition Promenades	Chicago Artists <i>Kenneth Shopen, East Wing Galleries</i>	NO PROGRAM	Chicago and Vicinity Show <i>Dr. Watson, East Wing Galleries</i>	Chicago and Vicinity Show <i>George Buehr, East Wing Galleries</i>	Both Sides of the Coin <i>George Buehr, East Wing Galleries</i>
2:00 P.M. Art Through Travel or Art Appreciation	Wandering in London <i>Addis Osborne</i>	NO PROGRAM	Egypt and the Nile <i>Dr. Watson</i>	Fifty Years of Art in Chicago <i>Dr. Watson</i>	Christmas with the Masters <i>Dr. Watson</i>
6:30 P.M. Art Through Travel or Current Exhibition Promenades	Chicago Artists <i>Kenneth Shopen, East Wing Galleries</i>	NO PROGRAM	Egypt and the Nile <i>Dr. Watson</i>	Chicago and Vicinity Show <i>George Buehr, East Wing Galleries</i>	Christmas with the Masters <i>Dr. Watson</i>
8:00 P.M. Art Through Travel or Art Appreciation	A Tourist Reports on India <i>Sadie Kalman</i>	NO PROGRAM	Chicago and Vicinity Show <i>Dr. Watson, East Wing Galleries</i>	Egypt and the Nile <i>Dr. Watson</i>	Both sides of the Coin <i>George Buehr, East Wing Galleries</i>
SATURDAY	November 14	November 28	December 5	December 12	December 19
1:10 P.M. The Raymond Fund Classes for Children <i>Mr. Osborne</i>	Step by Step	Special Time	The Christmas Story	Christmas Treats	Christmas Treats
	November 21 Really Reaping				
SUNDAY	November 22	November 29	December 6	December 13	January 1
3:00 P.M. Art Through Travel	A Tourist Reports on India <i>Sadie Kalman</i>	Egypt and the Nile <i>Dr. Watson</i>	Egypt and the Nile <i>Dr. Watson</i>	Christmas with the Masters <i>Dr. Watson</i>	Paris and the Masters <i>Dr. Watson</i>

**THE ART INSTITUTE IS OPEN EVERY DAY IN THE YEAR,
WEEKDAYS FROM 9 A.M. TO 5 P.M.
SUNDAYS AND HOLIDAYS FROM 12 NOON TO 5 P.M.**

January 4 Contemporary Countrymen of Sargent, Whistler and Cassatt, Georgia Craven, Gallery 53	January 11 Friends of Mary Cassatt Georgia Craven, Gallery 32	January 18 Sargent, Whistler and Mary Cassatt Georgia Craven, East Wing Galleries	January 25 Sargent, Whistler and Mary Cassatt Georgia Craven, East Wing Galleries	Art Institute Lecturers: Dudley Crafts Watson, George Buehr, Addis Osborne, Georgia Craven Guest Lecturers: Mrs. Patrick Alberg, Buyer for Baldwin Kingrey Inc. Sadie Kalmon, Principal of Haugan Elementary School Miss Bevin Kreuzer, Interior Decorator for Polk Brothers Kenneth Shopen, Painter and Art Critic for the <i>Chicago Daily News</i> John C. Murphy, President of Watson and Boaler Inc.
Portrait Tech- niques George Buehr, Gallery 53	Manet Portraits George Buehr, Gallery 32	Sargent Portraits George Buehr, East Wing Galleries	Whistler Portraits George Buehr, East Wing Galleries	
ing the Simplified Modern Painting John Kreuzer, Decorator, Polk Brothers	Modern Home Il- lumination Dr. Watson	Color Rules for Home Beauty Dr. Watson	The Most Beauti- ful Rooms I Have Seen Dr. Watson	Art Institute Staff Guest Lecturers: Frederick A. Sweet, Curator of American Painting and Sculpture Notes: <i>Members' Studio</i> is a class in painting conducted by George Buehr. Tuition is \$10 for the series of 14 lessons. The class may be joined for either Monday or Friday. <i>The Silk Screen and Design Classes</i> for Members, Ethel Spears Instructor, will be resumed if a sufficient number of members respond. Tuition for the <i>Silk Screen Class</i> on Monday mornings at 10:00 is \$25 for 12 lessons beginning on January 4. Tuition for the <i>Design Class</i> on Friday afternoons at 2:00 is \$15 for 12 lessons beginning on January 8. There will be a <i>Gallery Promenade</i> each Mon- day afternoon following the <i>Art Problems</i> in the <i>Home</i> course which will supplement the subject of the day. A Saturday morning juvenile <i>Special Sketch</i> <i>Class</i> , Addis Osborne Instructor, is open to the children of members for 6 weeks. Material is available for 10¢. January 9 through Febru- ary 13.
Promenade ing the Simplified Modern Painting John Kreuzer, Decorator, Polk Brothers	Gallery Promenade Modern Home Il- lumination Dr. Watson	Gallery Promenade Color Rules for Home Beauty Dr. Watson	Gallery Promenade The Most Beautiful Rooms I Have Seen Dr. Watson	
January 5 Adult Sketch Class	January 12 Adult Sketch Class	January 19 Adult Sketch Class	January 26 Adult Sketch Class	
January 8 Adult Sketch Class	January 15 Adult Sketch Class	January 22 Adult Sketch Class	January 29 Adult Sketch Class	
Sargent, Whistler and Cassatt Show Frederick A. Sweet, East Wing Galleries	Sargent, Whistler and Cassatt Dr. Watson, East Wing Galleries	Sargent, Whistler and Cassatt Dr. Watson, East Wing Galleries	Sargent, Whistler and Cassatt George Buehr, East Wing Galleries	
mas and the Cha- teau Dr. Watson	Whistler in Paris Dr. Watson	Rome to Athens Dr. Watson	Sargent in London Dr. Watson	
mas and the Cha- teau Frederick A. Sweet, East Wing Galleries	Paris and the Cha- teaux Dr. Watson	Sargent, Whistler and Cassatt Dr. Watson	Rome to Athens Dr. Watson	
Sargent, Whistler and Cassatt Show Frederick A. Sweet, East Wing Galleries	Sargent, Whistler and Cassatt Dr. Watson	Rome to Athens Dr. Watson	Sargent, Whistler and Cassatt George Buehr, East Wing Galleries	
January 9 Special Sketch Class 10:00 to 12 Noon	January 16 Special Sketch Class 10:00 to 12 Noon	January 23 Special Sketch Class 10:00 to 12 Noon	January 30 Special Sketch Class 10:00 to 12 Noon	
January 10 and the Cha- teau Dr. Watson	January 17 Rome to Athens Dr. Watson	January 24 Rome to Athens Dr. Watson	January 31 Spain Today Dr. Watson	

Museum Store

For the first time the Museum Store is offering for sale replicas of jewelry in the Institute's collections, two handsome metal Pre-Columbian figures for use as brooches or pendants. These are available in two types of metal, the gold-plated one selling for \$2.50, the other in sterling silver, gold-plated, for \$7.50. Many other unusual gifts are on display in the Museum Store.



NOTES

Glee Club Concerts

The season's first program by the Glee Club of the School of the Art Institute, a mixed chorus of ninety voices, will be a concert featuring Christmas music from around the world. It will be held in Blackstone Hall on Wednesday, December 2, and Sunday, December 6, at 3:15 P.M. Earl Mitchell is accompanist and the conductor is Charles Fabens Kelley.

Collectors' Sale

A special collectors' sale will be held in Blackstone Hall from 10 A.M. to 5 P.M. on November 16, 17, and 18 under the auspices of the Chicago Public School Art Society. The public is invited to attend. A wide variety of paintings, sculpture, china, glass, silver, furniture and books of good quality will be on display. Here is an opportunity to find unusual gifts. The profit from the sale will be used to expand the regular work of the Society in Chicago's public schools and to increase the number of art scholarships for talented children. Contributions of objects for the sale—tax deductible—will be gratefully accepted in the office of the Chicago Public School Art Society in the Art Institute in Blackstone Hall, South.

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